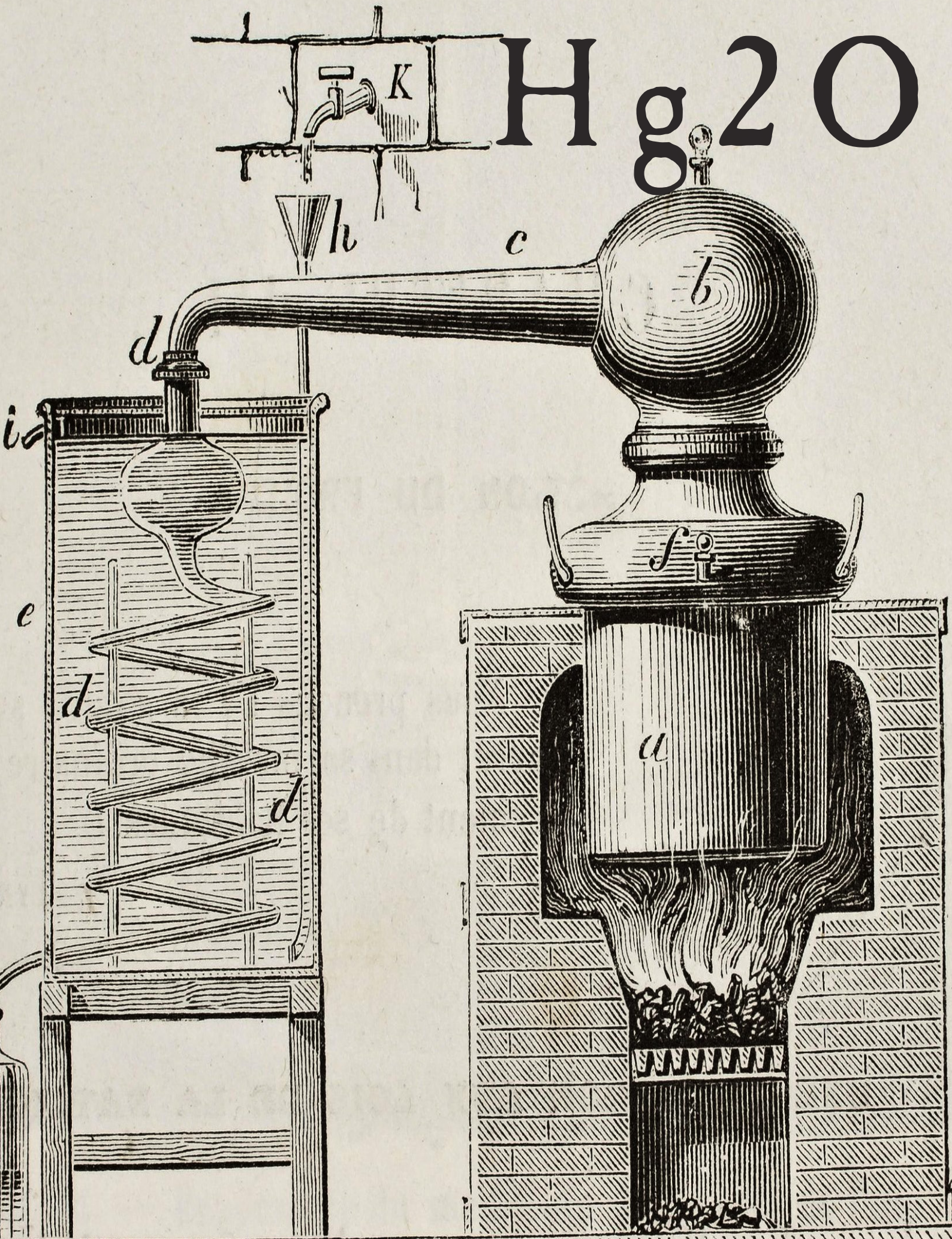


Hg2O



S P I T F I R E

Welcome.

Thanks for being part of the Spitfire Audio project.

We've tried to make this as brief and interesting as possible but we also understand that reading manuals is a bore, so stick this next to your loo and give it a read whenever you can.

About Spitfire:

Spitfire was formed in 2008 by a group of successful British composers as a means of producing the tools they needed for their busy work schedules. Sick of dry, humourless, ugly, unrealistic sounding libraries, Spitfire set about redefining the way samples were created.

Our aim is to reproduce the conditions of top movie recording sessions and approach sampling as if we were recording a film score one note at a time. To record performances, and parts thereof, not scientifically created samples. To capture the timbre of a world-class set of players but also to record the room they were playing in.

If you are wanting perfectly tuned, normalised or “dry” samples you have probably come to the wrong place. For here you may find the odd string squeak, a “fruity” note, and lots and lots of “room” but put the whole package together, write some fierce music and suddenly this library and our approach will make perfect sense.

About Hg2O

Before you get going Paul has done an amazing tutorial video for Hg2O here:

<http://www.youtube.com/watch?v=B1kQSeAxOqM>

Hg2O is a set of samples performed by Paul Clarvis of a metallic atonal acoustic musical instrument consisting of a stainless steel resonator bowl or pan with a cylindrical neck and bronze rods of different lengths and diameters around the rim of the bowl. The resonator may contain a small amount of water giving the instrument a vibrant ethereal sound that has appeared in countless movie soundtracks, record albums, and live performances.

Recorded by Jake Jackson at Lyndhurst Hall - Air Studios, one of the finest scoring stages in the world through a huge array of priceless vintage microphones via Neve “Montserrat” pre-amps to a beautifully serviced Studer 2” tape machine and then into digital at 96k via the best Prism AD converters: this is an unparalleled signal chain.

We've sampled deeply both bowed or drummed with movements to affect the water inside. This creates the resonant characteristics of the bowl and rods in combination with the movement of the water. The sound of the instrument is often used to evoke mystery and suspense, but we'd like to think we've gone way past this stereotype here at Spitfire. We think Hg2O is often so very beautiful..

System Requirements

KONTAKT - Albion is bundled with a Kontakt Player, so if you do not use or own a full version of Kontakt not to worry. However if you ever want to do some deep editing other than the extensive set of customisable tools provided on our unique front panel. Making the leap to Kontakt is something we'd wholeheartedly support. If you are an existing user of Kontakt, please make sure you have the absolute latest version. 98% of all enquiries to our support dept' are cured by the upgrade. This is a cutting edge library and it simply won't work on anything but the latest version.

RECOMMENDED SPEC:

The better your computer, the better the performance of Albion. But not to worry if you're not spec'd up to the hilt. All programs are provided with a set of parameters that enable you to tone back the CPU demands of any given patch. But moving forward, we're confident this module will keep your computer busy for many years to come! We recommend a combination of high processor speeds, a good chunk of memory and a devoted 7200rpm eSata, USBII, Thunderbolt, or Firewire audio drive. The more memory you have, the less demand placed on your drive, and having a totally devoted drive gives you the chance to load less into memory and reduce load times. The higher the speed of your CPU, the more capable your computer will be to deal with some of the amazing, but complicated scripts we've written.

PCs:

We recommend an i5, or i7 Quad or 8 Core machine with 8 Gig or above memory. Vista 64 or Windows 7. However, it will work with SP2, Pentium or Athlon XP 1.4GHz 1Gig RAM.

MACs:

We recommend a Mac-Pro Intel Based Dual, Quad or 8 Core machine with 8 Gig or above memory. Mac OS 10.6.1 (Snow Leopard). However, we have made the module work satisfactorily on a Mac Mini 2.4 GHz and a MacBook Pro 2.4GHz Intel Core 2 Duo.

DRIVES:

Firewire, USBII, or eSata, 7200rpm. Ask your dealer for drives that are suitable for "AV use". We always recommend as small a drive as possible, as the platter will be smaller and the seek time less. The library will eventually take up 25 Gig on your hard drive. If using several large libraries, or a number of Spitfire modules from the same machine, we really recommend having your samples distributed over a number of drives. Lacie eSata or Quadras 7200rpm we highly recommend. Moreover, an exciting development lies in the recent arrival of some amazing solid state (SSD) drives. With seek times reduced to a fraction (0.1ms vs 6-9ms) of what standard drives can offer, we are certain you will be able to reduce your sampler's "pre-load" (page 24.) buffer tenfold meaning you'll be able to load enormous orchestral palettes into a single machine.

HOST:

The Kontakt 4 platform should work comfortably on most commonly found platforms and DAWs. As always make sure you're as up-to-date as you can afford! If you're planning on building or adding Spitfire to an already large orchestral palette, we recommend running your library independently of your DAW, either on your host computer (e.g. via Re-Wire) or on a slave device (e.g.. via Midi or MOL). This will assist your load in times, and will allow your DAW to do what it does best, sort out all your note ons and note offs! We heartily endorse Plogue Bidule (www.plogue.com) as a virtual rack/ routing system. For more advice and information about setting up please check our website.

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INSTALLATION

Because you're reading this manual, we can presume you have successfully downloaded Hg2O. Included in your download email are some detailed installation instructions, please follow these carefully before going any further. We'll see you back here, when you're installed!

GETTING STARTED

Before opening Kontakt please make sure you have THE LATEST VERSION OF KONTAKT 4.2.4 OR 5 INSTALLED. 95% of all service enquiries relating to spurious or strange behaviour of our wares are solved by installing the most recent version.

**As this is NOT a Kontakt Player Library
YOU WILL NOT SEE THE MODULE IN THE LIBRARY PANE.
Simply navigate to the Hg2O via the “File” browser pane.**

If you have never used Kontakt before we wholeheartedly recommend your familiarise yourself with the basics of patch (or instrument) loading, multi management, outputting and MIDI routing detailed in the Kontakt user-manual provided with your copy of Kontakt or in the “documentation” folder of your Kontakt file.

THE FRONT PANEL

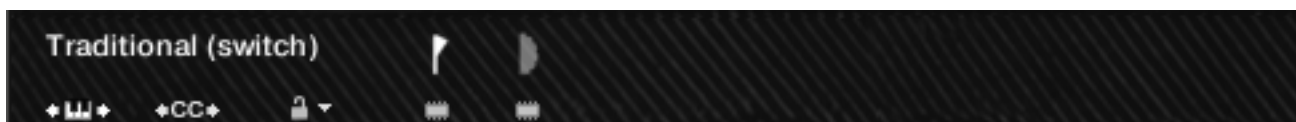
MIC/ MIX POSITIONS

GENERAL CONTROLS

EXPRESSION CONTROLS



WATER XFADE AND ADVANCED STAVE

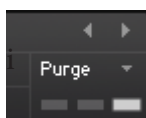


WATER SWITCH OR XFADE

We have created two methods of adding and removing water to this instrument. The rightmost icons illustrate which mode you're using:

1. **Switch**, this simply switches (via MW or CC1) between the different levels of water. This way any note ringing out will not be affected by you lining up for a different style of sound.
2. **XFade**. This means you can magically effect the amount of water in the instrument whilst it's being played.... try doing that live!! Simply adjust in realtime via the Mod Wheel (CC1).

LOAD CHIPS - The chips beneath the blend types denote load status of the articulations. If you play an articulation that isn't loaded the front panel will alert you. Click on the memory chip to load.



Make sure Kontakt displays the instrument load status as pictured. If the left hand bar is illuminated and red it's in a queue and hasn't started loading yet, if the middle bar is lit and yellow the instrument is still loading up.

To save on RAM you may wish to unload articulations click off the chip to unload and it will become greyed out.

ARTICULATIONS - Click on these notes to select the different articulations, or indeed press their associated key switches, you can do this whilst your playing so if you want to say switch from a "long" articulation to a short hit the key whilst you're playing your last long and the next note will be a short. A brief guide to these articulations is displayed overleaf.

SIDE BAR DISPLAY AND ADVANCE TOOLS

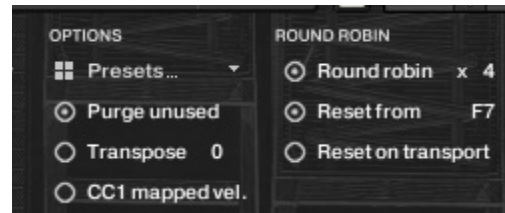
On the left of your articulation stanza is a side bar that displays the name of the articulation you're currently playing. Beneath it are three options.

KEYSWITCH SHIMMIER - This shimmies the position of all the keyswitches left or right by clicking and dragging while holding the mouse button down, convenient if you're creating your own "multi" instruments and don't want to hit keyswitches by mistake.

KEYSWITCH TO CC SELECTOR - Use this to assign a CC controller to act as articulation/ key-switcher. Click on "CC" and you'll be prompted to move the controller you wish to use in order for the instrument to "learn" how you'd like to select articulations.

ARTICULATION LOCK - Many composers like to have a single articulation loaded to each instance of an instrument. Once you have unloaded all unwanted and have settled to your preferred articulation click this to lock so you can't accidentally hit keyswitches and suddenly become mute. This way of working is particularly vital if you're using slave computers where not all UIs will be instantly visible to you (use this in conjunction with the template builder presets).

GENERAL CONTROLS



OPTIONS

PRESETS - This allows you to load predetermined sets of articulations affectionately called “Brush Sets” quickly and easily to optimise your system quickly for essential articulations or to start building templates using empty “shells”.

PURGE UNUSED - This control keeps unloading any samples you are not using to keep your memory usage as low as possible.

TRANSPOSE - Toggle this on and tweak the number to the right to transpose your instrument. Note this is not the same as tuning, the instrument will actually offset the samples to the selected pitch.

CC1 MAPPED VEL(OCITY) - Click this to have velocity controlled dynamics (for the shorts for instance) mapped to CC1 as it is with the longs.

ROUND ROBINS & LEGATO

ROUND ROBINS - This refers to the number of round robins (multiple recordings of the same notes that cycle around as you repeatedly play a note) your instrument uses, the number can be dragged up and down (1-8) to save you memory.

RESET FROM F7 - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default F0) to reset.

RESET ON TRANSPORT - As above but resets every time you press play! Genius!

EXPRESSION CONTROLS



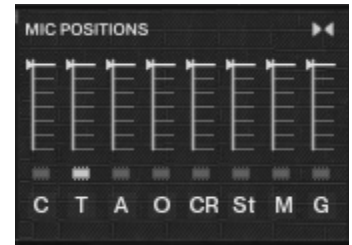
Visual representation of the various expression controllers available to you right/ ctrl click to reassign/ learn different controller assignments.

WATER - We have recorded Hg20 with three levels of water inside the instrument use this fader or map it to your favorite CC to change how “moist” you want your instrument.

EXPRESSION - (DEFAULT CC11) Controls the volume of the articulation.

MICROPHONE/ MIX SETTINGS

Welcome to the wonderful world of Air Studios and the mixes of our chief engineer Jake Jackson.



Use the blobs beneath the faders to load/unload different microphones and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics, conversely turning the fader back up will reload.

MICROPHONES / MIXES

Right/ Ctrl click on mics to change Kontakt channel/output assignment.

STANDARD ARRAY:

C - Close mics, a selection of valve mics placed for optimum focus close to the instruments. This mic control is great to add in for added definition and at times a bit of “rounding of sound”, in isolation it can be a way of achieving a more intimate or pop-music style sound.

T - Tree. This refers to the “Decca” tree of three mics placed above the conductor's podium. In the case of Albion; 3 priceless vintage Neumann M50s. These are placed to give the ultimate sound of the band, the hall and are the default mic position that loads in with each patch.

A - Ambient. A set of condenser mics placed high up in the gallery away from the band. This mic position gives a massive amount of stereo spread and room sound over the band. Great mixed in with the other mics but also ideal fed to your Ls & Rs speaker sends for true surround information.

O - Outriggers, a set of vintage AKG C20s placed wide apart to the left and right of the tree. These give a similar balance of room and band but with a broader stereo spread. The effect of this mic is somewhere between the tree and ambient mics.

EXTENDED ARRAY:

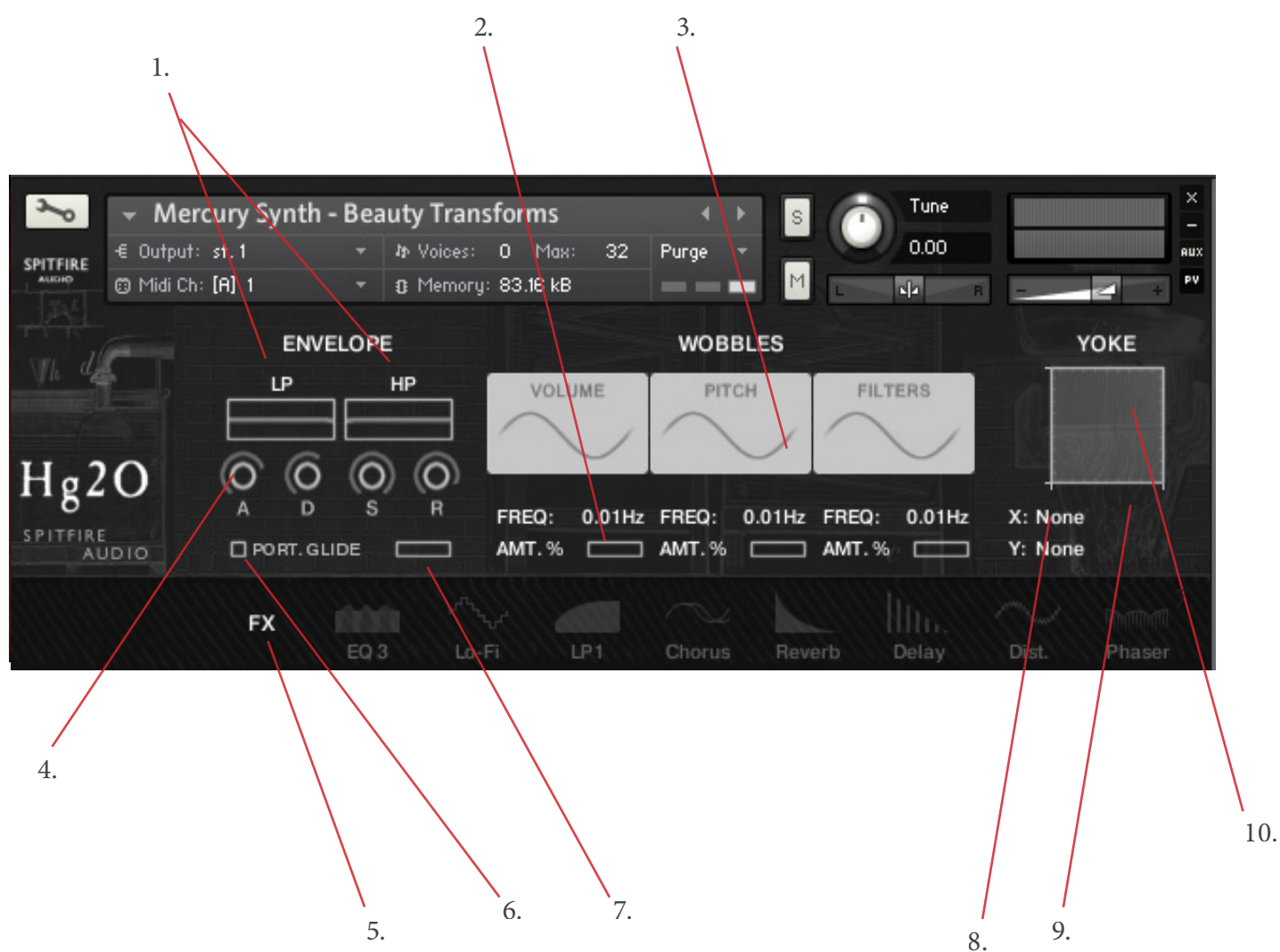
CR - Close ribbons. Placed next to the standard close mics but using a rarefied selection of vintage ribbon mics to add a warm and rounded tone.

ST - Stereo Mic. These are totally different mics in a totally different position to the tree (closer to ground level) and have a more direct and immediate sound than the tree.

M - An alternative Stereo Mic that is even closer to the instrument.

G - Gallery mics, three mics at the very furthest point from the band way up in the gallery. A true representation of Air-Studios' amazing ambience.

Hg2O MERCURY SYNTH



THE Hg2O MERCURY SYNTH

Although these sound excellent out of the box we've also given you an easy to use and ingenious front panel.

1. Lo & Hi Pass Filters

LPF = Low, HPF = Hi. For some, a counter intuitive industry standard in titling. Adjust the graph on the LPF to chop off the top end, HPF to chop off the bottom. So if you want to reduce your fizzing synth sound to a muted sub tone drag the LPF graph from right to left.

2. Wobble Amount

Three modulator windows that give you wobble, or sometimes, WAB WAB WAB! Adjust the AMT to effect the amount of WAB WAB.

3. Wobble Frequency

Adjust the graph to change the frequency or speed of your wobbles. For tempo sync'd modulators this will tune coarsely to provide you with 8th triplet 16th, etc etc.

4. A.D.S.R.

Attack, Decay, Sustain Release envelope. These knobs will adjust the shape of the sound from a volume point of view. Adjust attack to make the sound come thudding in or gradually fade in. Adjust release to make the sound go from a sharp end or off to a gradual decay. For an 808 style bass pull up one of the subbier sounds and pull the attack all the way to the right. The release to about mid way (to taste) and play some short notes.

5. FX Parameter Display

We've pre-loaded a selection of FX. Activate by clicking the FX icons along this bar.

6. Portamento Glide On/ Off Toggle

Click this to make the sound monophonic (so you only can play one note at a time) and to activate the portamento glide function.

7. Portamento Glide Amount

Now that your Glide toggle is on hold one key down and whilst holding press another. Because you're in monophonic mode the sound will transition from the first pitch you depressed to the second, this fader controls the time this transition takes.

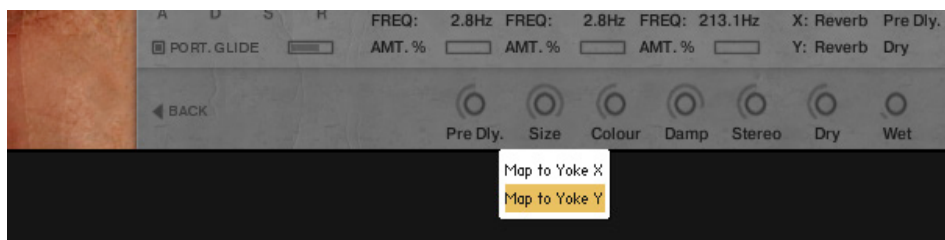
8. Yoke X&Y FX Selector

The yoke (10.) is a dual FX controller that adjusts your FX parameters in real time for fantastic sequencing options. Y = vertical controller, X = horizontal. Scroll down to select which FX you wish to control.

9. Yoke X&Y FX Parameter Selector

Determines which parameter from your selected FX you wish to map to the X or Y yoke controller.

You can also alter the FX parameters further and map them direct to the Yoke controller (right/ ctrl click) by accessing the additional FX parameter Bar; Command/ Right Click on the FX Icon you'd like to acces additional parameters for.



A QUICK THANKS

Christian & Paul would like to thank the cabal of genius assembled herein. To Dominic Kelly and the searing talents of the English Session Orchestra, to Alison Burton and the whole of the Air-Studios team. To Jake Jackson for wrangling and controlling this beast. To the remarkable talents, immense intellect and invention of Stanley Gabriel, and Blake Robinson, oh and of course Paul Clarvis..

Most of all we'd like to thank the amazing support and loyalty of our user-base, our Facebook friends and everyone on VI Control.

We are in the same boat as all of you. We're not software developers by trade, so appreciate your honesty in paying your way to be a part of our family and not distributing this illegally. But more importantly, if you have any ideas or criticism please let us know directly via our website and in a constructive manner . You never know, you just may have thought of something that we hadn't considered. We want to make our entire range the best there is, and we rely on you to help us achieve that..... With thanks.

Christian & Paul.